

*Marc Sabat and
Matteo Fargion*

**YOU MAY NOT WANT TO BE HERE
(after Bruce Nauman)**

for violin, prepared piano, and speaking voices

PLAINSOUND MUSIC EDITION

for Bruce Nauman
based on his concept and text

YOU MAY NOT WANT TO BE HERE (after Bruce Nauman) (2000)

music by Marc Sabat and Matteo Fargion

for violin, prepared piano, and speaking voices

“YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)” is based on a series of text variations of the seven word phrase »You May Not Want To Be Here« by Bruce Nauman (originally used in his Poem Piece). In an annotation to one of his sketches, Nauman suggests a possible performance in which this phrase is spoken repeatedly with different words omitted.

In our piece, the seven words are doubled by the seven ‘white’ notes (E4/E5 F4 G4 A4 B4 C5 D5). Whenever a word is omitted in the spoken text, it is replaced by the corresponding note. The resulting sequences of pitches suggest harmonies or melodies in a manner analogous to the shifting meanings of the text.

In the first performance, two violins were used: an electric violin for the harmonics and pizzicato in the beginning and a retuned acoustic violin for the descending scale at the end. In the current score a scordatura violin or ossia viola is indicated. Any string instrument which can produce the desired pitches and color changes is possible.

The piano is prepared by wedging pencils between the two rightmost strings on the pitches Bb4 Eb5 Gb5 Ab5 Bb5 Db6 Eb6 E6. The una corda pedal (used throughout) ensures that only the prepared strings sound. If not, paper or rubber may be used to damp the leftmost strings in such cases. The resulting ‘gong’-like timbres are tuned to the same diatonic pitches played earlier (E4/E5 F4 G4 A4 B4 C5 D5). Over the course of the piece, the pianist gradually replaces normal notes with correspondingly-pitched prepared sounds.

The words are spoken sometimes solo, sometimes together. They should be spoken plainly, without drama. They may be amplified but spoken softly. The general mood of the music is of a kind of contained intensity, aggressive but never overt, precise rather than dreamy.

The music was premiered at the Staatsgalerie Stuttgart in 2000.

YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)

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ca. 72

stems up: spoken by pianist / stems down: spoken by violinist

amplified
voices

Musical notation for amplified voices, measures 1-14. Lyrics: YOU WANT TO

violin
(ossia: viola)

Musical notation for violin/viola, measures 1-14. Includes the instruction *sempre simile*.

SCORDATURA:

tune G-string down to D, one octave below D-string (Viola: no scordatura, or if desired, retune C string down to G and play the final harmonics at the fifth)

piano

Musical notation for piano, measures 1-14.

sempre una corda and sustain pedal—to be depressed throughout

15

Musical notation for amplified voices, measures 15-28. Lyrics: HERE MAY BE

Musical notation for violin/viola, measures 15-28.

29

Musical notation for amplified voices, measures 29-42. Lyrics: NOT YOU MAY NOT

Musical notation for violin/viola, measures 29-42.

43

Musical notation for amplified voices, measures 43-56. Lyrics: WANT TO HERE YOU MAY BE HERE

Musical notation for violin/viola, measures 43-56.

57

Musical notation for amplified voices, measures 57-70. Lyrics: YOU WANT NOT TO BE

Musical notation for violin/viola, measures 57-70.

71

Musical notation for amplified voices, measures 71-84. Lyrics: YOU WANT TO BE

Musical notation for violin/viola, measures 71-84.

85

Musical notation for amplified voices, measures 85-98. Lyrics: YOU MAY NOT HERE MAY WANT TO

Musical notation for violin/viola, measures 85-98.

99

Musical notation for amplified voices, measures 99-112. Lyrics: MAY NOT MAY TO

Musical notation for violin/viola, measures 99-112.

113

Musical notation for amplified voices, measures 113-126. Lyrics: MAY WANT NOT TO

Musical notation for violin/viola, measures 113-126. Includes the instruction *pizz.*

127

Musical notation for amplified voices, measures 127-140. Lyrics: TO HERE YOU WANT TO BE

Musical notation for violin/viola, measures 127-140.

281

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 |

WANT TO BE NOT WANT TO BE HERE

vln

295

voc || 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 - |

MAY NOT WANT TO BE HERE MAY NOT WANT TO

vln

309

voc || 3/4 - | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 2/4 | 3/4 - |

MAY TO HERE MAY NOT WANT TO HERE

vln

323

voc || 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 - |

YOU MAY NOT WANT TO HERE YOU HERE

vln

337

voc || 3/4 2/4 | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 - |

YOU WANT TO BE MAY NOT BE

piano begins, sempre una corda, sustain pedal

pf

351

voc || 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 - |

NOT BE YOU MAY NOT BE

pf

365

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 - |

WANT BE HERE YOU NOT

pf

379

voc || 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 2/4 - | 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 |

WANT TO BE HERE TO BE HERE

pf

393

voc || 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 2/4 | 2/4 2/4 | 3/4 2/4 |

NOT TO BE HERE YOU MAY NOT BE HERE

pf

407

voc || 3/4 - | 2/4 - | 3/4 2/4 | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 2/4 | 2/4 2/4 | 2/4 2/4 | 3/4 - | 2/4 - | 3/4 - | 2/4 2/4 | 3/4 - | 2/4 - |

NOT BE HERE YOU TO

pf

561

voc || 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4

MAY WANT TO BE HERE YOU BE HERE

Pf *And.* →

575

voc || 3/4 ♩ | 2/4 - | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4

YOU TO BE YOU TO HERE

589

voc || 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4

YOU WANT TO HERE YOU MAY WANT TO HERE

603

voc || 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4

MAY NOT TO YOU NOT BE

617

voc || 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4

YOU NOT TO YOU MAY NOT WANT TO BE

631

voc || 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 ♩ | 3/4 - | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4

YOU MAY NOT WANT YOU MAY WANT HERE

645

voc || 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4

YOU MAY NOT TO MAY NOT WANT HERE

659

voc || 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4 - | 2/4 ♩ | 3/4

MAY WANT TO HERE MAY WANT BE HERE

673

voc || 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 ♩ | 2/4 ♩ | 3/4 ♩ | 2/4 - | 3/4 - | 2/4 - | 3/4

MAY NOT BE HERE MAY NOT WANT

813

voc || 3/4 YOU MAY WANT TO BE || 2/4 MAY NOT WANT TO BE || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf *leg.* →

827

voc || 3/4 - || 2/4 MAY NOT TO BE YOU MAY TO BE HERE || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf

841

voc || 3/4 YOU MAY NOT TO BE HERE YOU MAY WANT BE HERE || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf

sounding pitch
transposed notation : fingering relative to normal G-string tuning
sul G al fine

855

voc || 3/4 YOU MAY NOT WANT BE HERE YOU MAY NOT WANT BE || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf

869

voc || 3/4 YOU MAY NOT TO BE YOU MAY NOT TO BE || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf

reverse hand position, take harmonics with thumb !

883

voc || 3/4 YOU MAY NOT WANT TO BE HERE || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - || 2/4 - || 3/4 - ||

vln

pf